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the Journal of College Radio

Volume XXIII Number 3, 1989-90

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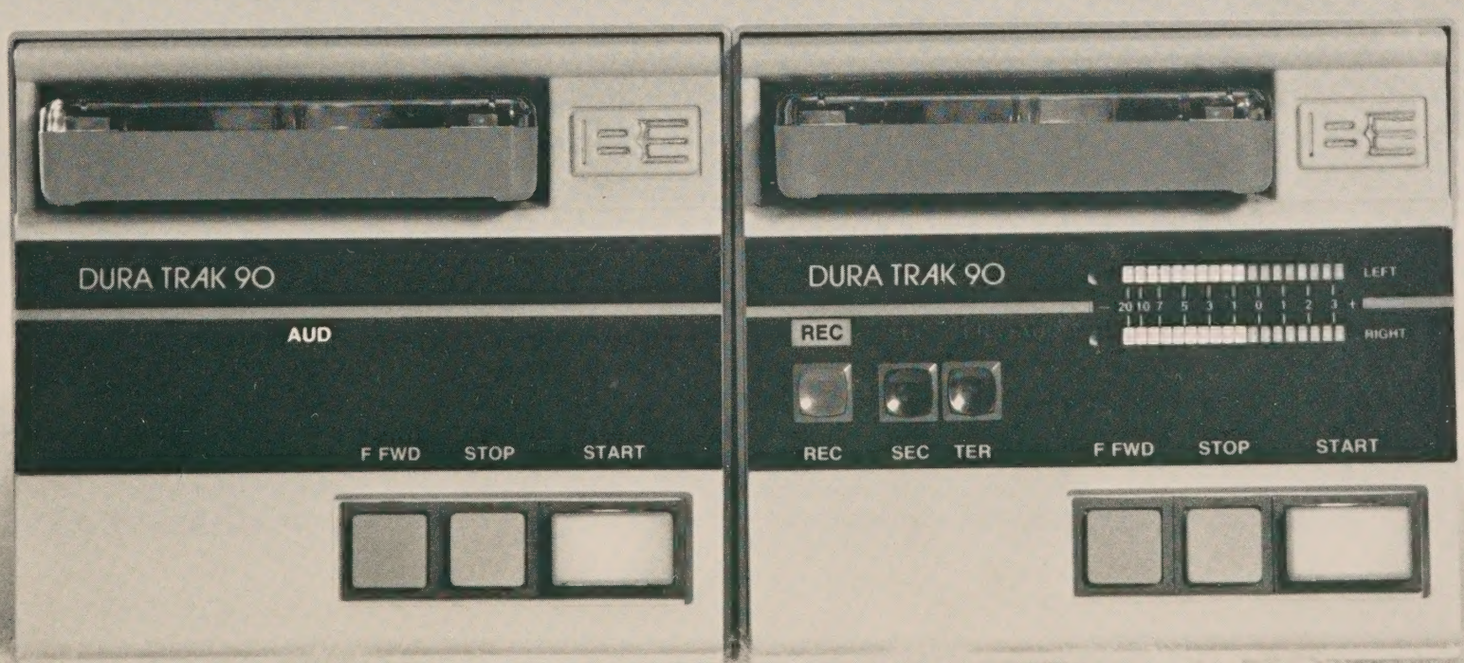

DURA TRAK 90 STEREO PLAYBACK & DURA TRACK 90 STEREO RECORD/PLAYBACK

the Journal of College Radio

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1989-90

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Cover Photo: Co-founders George Abraham (left) and David W. Borst (right) with John R. Bailey in the Brown Network control room circa 1940.

The Journal of College Radio was founded in 1941 by the Intercollegiate Broadcasting System, Inc. using the title *IBS Bulletin*. The name was changed in 1955 to *IBS Newsletter*. In 1964 it became *College Radio* and in 1969, *the Journal of College Radio* © 1990 IBS.

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The Editor's Log

What Goes Around, Comes Around

It started with the engineers. They were fascinated by the technology that made it possible to *broadcast* a radio signal through the *ether*, scattering sound about the countryside as if scattering seed in a field. The emphasis at early college radio stations was on equipment and techniques. These were experimental stations, used to try out new ideas and new designs.

Those first stations were AM – Major Edwin H. Armstrong's FM was still experimental. Colleges competed with commercial interests for stations. Because of the commercial demand for stations and the lack of appreciation of their value by the colleges, all but a handful of these early college radio stations were eventually sold or abandoned.

Then, in 1937, George Abraham and Dave Borst developed the idea of carrier-current campus broadcasting. It used existing electrical power wiring as the antenna system for a series of small, low-powered transmitters, each covering a limited building area, usually a dormitory. The emphasis shifted from technology to content, with the focus on student involvement. College radio as we now know it was born.

Carrier-current technology quickly spread to other colleges and in February, 1940, a meeting of these stations was organized to exchange information and ideas. That was the beginning of IBS.

Since then, we've grown and developed with college radio. When FM came along, IBS was active in efforts to reserve the bottom part of the FM dial for noncommercial use. Today, about two-thirds of college radio stations in the country operate within this band.

What has not changed is our exclusive concentration on serving the needs and interests of college radio stations. We know college radio is unique. The people in college radio enjoy an experience that isn't available elsewhere. College radio can help you develop as an individual by instilling self-confidence, can provide an opportunity to work with a diverse bunch of people, and can give you a chance at hands-on responsibility at a facility that may operate 24-hours a day, 365 days a year. And you can have a great time doing it. How awfully amateurish it can be at its worst and how insanely great it can be at its best.

In spite of the incredible diversity of our stations in type, size, budget, power, staff, and programming, we all share the unique experiences of college radio. Each one of us obsessed with the medium has some great stories to tell. The IBS National Convention is a fine place to tell them and to hear others'.

Our fiftieth anniversary is certainly an appropriate time to celebrate college radio; those who came before us and those who will keep it going in the years ahead.

It doesn't seem possible that IBS and college radio have been a team for fifty years. In fact, some of those who manage, staff and program our stations seem surprised to learn that college radio didn't just recently spring up. Most of those who have been involved in college radio over the past 50 years have shown little interest in the history of their station, let alone the history of college radio. For many student broadcasters, history consists of what happened during the previous air shift. The future is whether or not the next person due on the air will show up.

With this perspective, it's no wonder that one of the continuing problems at our stations is the lack of continuity. As managers, directors and department heads graduate and move on, they pass on only a fraction of what they learned on the job and in the station. The new people have to start from square one to re-learn, re-discover, and re-invent things that their predecessors learned, discovered and invented. Budget preparation techniques, ways to work with and around the student government finance committee, friendly record company promotion contacts, program syndication sources, formats that did or didn't work, diagrams and schematics of station equipment and wiring, remote broadcast set-ups at home and away, promotions that worked or didn't – the list goes on and on.

When stations look beyond their student governments for more financial support, they often overlook one of their best resources, the station alumni. How many stations keep track of station people once they leave or graduate? How many send out a newsletter to station alums or have a station alumni dinner? Chances are, the radio station meant more to many than the college itself. For that reason, most station alumni would be a lot quicker to donate to the station than to the school or college – if the station just asked them. Some may have gone on to careers in the broadcast or music industry and can be of continuing help to the station. Many would come back to talk to the staff. It's about time we asked them.

For years, commercial radio was college radio's role model. We heard *professionals* do something on the air, and we tried to imitate it. Eventually, we discovered it didn't have to be that way. Our music didn't have to be *the hits* played over and over again. We began to play album cuts that may not have been hit singles. It was OK to play something that took 15 or 20 minutes. We put things together in thematic sets for unheard of mixes and blends. We played bands and artists that the public had not yet heard. We played rock, jazz, folk, blues, reggae and other types of music that defied classification. Our announcers started to talk about more than just the time and temperature.

College radio became different, though not always better. Different from both commercial radio and *public* radio and attracting different kinds of audiences at different times of the week. Commercial radio

program directors started listening to us! They were listening to us for new music, new artists and new ideas. They even tried a short fling at *underground* or *progressive* formats themselves, but commercial realities eventually tightened up the playlists again. So college radio is again the place to hear different kinds of music, information and ideas. Not that you can put any kind of label on college radio as a whole – our stations are as diverse as our programming. You'll find every conceivable kind of programming represented on our stations produced by *non-professionals.*

Now, *they* are listening to *us.*

What goes around comes around.

Happy anniversary.

Jeff Tellis

Letters to the Editor

Dear IBS:

As IBS approaches its golden anniversary, we at WRUC, Union College, are looking forward to our seventieth birthday next Fall.

Union became radio pioneers as early as 1902 when Charles Proteus Steinmetz, who was the head of the electrical engineering department at Union until 1913, worked on the development of a radio. In 1910, the college acquired equipment from General Electric, and students established a "wireless laboratory" in a shack behind the college's engineering building. We were first licensed in 1915, although, because of a government act ruling silence during World War I, the station did not develop until later in 1918. In late 1918, under the call letters 2ADD, the Union Radio Club started a year and a half of experimenting. Finally, on October 14, 1920, at 8:00 p.m., Union College began a series of historical regular Thursday night musical broadcasts, thus becoming both the first college radio station in the United States and the first station in the world to schedule regular programming. Union's signal was heard well within a radius of 150 miles.

Before the end of 1920, 2ADD, in addition to its Thursday night musical programs, had broadcast several sporting events and the results of the Harding-Cox election on November 2.

During the Spring of 1921, radio club members performed the famous "baby carriage incident." This involved the first instance of portable radio reception, as students paraded a radio receiver hidden in a baby carriage throughout the streets of downtown Schenectady. The baby, who later graduated from Union, lay next to the vacuum tube amplifier, and storage batteries were strapped to the underside of the carriage. The broadcast featured live music from the Union Junior-Senior Ball.

As radio became more popular, Union retreated to ham operator status. However, in 1940 the call letters WRUC were adopted, and the station took on an AM carrier current method of programming. The station could be heard only on the Union campus and at Skidmore College, located twenty miles north in Saratoga Springs. In 1975, WRUC was finally granted an FM license.

Our station has overcome vast changes during the past seventy years. Our call letters have been changed at least five times, we've been moved from building to building on campus, and thousands of DJ's have passed through our studios. In the Fall of 1987, the college placed us in new studios, just steps above our old studios and lounges which were used for classroom scenes in "The Way We Were." As we close out our 69th year of programming, our program schedule is more diverse than ever, filled with alternative, rock, metal, jazz, classical, and hardcore music programs, as well as comedy and talk shows, not to mention the Dutchmen Sports Network which covers football, basketball, hockey, and baseball games.

So happy birthday IBS and good luck on another fifty years of broadcasting. We at "the nation's first station, and the city's last hope" salute you!

Karen J. Schaefer, Promotional Manager
WRUC, Union College
Schenectady, New York

Dear IBS:

It was 5:00 on Tuesday night and my first time on the air. In fact, it was my first time on the air for training! By 5:02 I'd just spun a record and cued up another one to play. At 5:03 we were playing *Rock Me Baby* by the Jefferson Airplane. Then it was 5:04 and I felt the earth kind of move under my feet and I thought "Ah, just another little quake, it'll be gone in a second." But when the shaking got stronger, the first thing I said was, "Holy shit! It's the big one! Let's get the hell out of the room!" The shaking was so bad that I couldn't move my feet. The next best thing I could think of was to hide under the mixing board, but Manic Mike (the DJ training me at the time) had already taken up all the room under it. My next reaction was to hide underneath a very large man that was visiting the station at the time, but I fought that off. Then, before I knew it, the whole building finally stopped shaking and I realized I was still alive and it seemed to be over. The power had been shut off.

Then the power came back on and we took the needle off the record and Mike announced over the air to stay calm and off the telephone unless it was an emergency. After that, someone yelled to get the hell out of the building and I ran my ass out of there A.S.A.P.

Stephanie Colombo,
Promotions Assistant and DJ
KSFS, San Francisco State University

WUSB, State University of New York at Stony Brook on Long Island staff and volunteers shown at work on their annual Radiothon. Local merchants contributed merchandise for the station to use as donation incentive premiums. Food and drink were also donated to fortify the entire staff and 36 community volunteers for the week-long program. The proceeds were added to a fund for purchasing a new transmitter.

Robert Franza, Host for *Jazz on the Air*, is a walking encyclopedia of traditional jazz from the 20's to the present and produces live jazz events on Long Island.

Mike Daum produces the annual *Bob Marley Day*, a day-long tribute to the Reggae performer. The show is one of several specials produced at Stony Brook.

Frank Burgert (left) and Pete Kang preparing for a live, remote concert broadcast. The station often provides live exposure for local bands using locally-produced tapes and live remote broadcasts.

Pete Kang (left) and Lister Hewan-Lowe in the studio. Lister is a leading American authority on Reggae and has been recognized in the Jamaican press as the first to air a Reggae show in America.

Ed Davis (left) and Norm Prusslin, General Manager WUSB, taking advantage of the quick payment made possible by using credit cards for pledges.

Community volunteers, including whole families, were recruited to staff the phones for incoming pledges during the WUSB Radiothon. ⊙ *Photos by Mike Yuhas*

A Brief History of IBS 1940-1990

This summary was compiled from a history written by co-founder, David Borst for the '74 IBS Handbook and an update by Jeff Tellis, IBS President.

IBS the Intercollegiate Broadcasting System, Inc. was founded February 17, 1940, when representatives from thirteen colleges gathered at Brown University to plan the growth of campus-limited broadcasting at their schools. Ten of these colleges, Brown, Columbia, the University of Connecticut, Cornell, Holy Cross, Pembroke, Rhode Island State (now the University of Rhode Island), Saint Lawrence, Wesleyan and Williams are listed as charter members of IBS, although stations were in operation at only about half of them. Dartmouth, Harvard, and the University of New Hampshire also sent representatives.

To understand why this meeting was held, one must go back to the Fall of 1936 when George Abraham and David Borst entered Brown. In order to enable his fellow students to hear his classical recordings, and also to permit two-way communication between rooms in his dormitory, George interconnected the output circuits of half-a-dozen radios in the building. The popularity of this novel scheme caused its extension to another dorm across the street, and drew the attention of Dave, who extended the wiring even further. Before long a network of lines spread over the Brown campus, linking dozens of dormitory rooms. Serious programming was inaugurated the following year over this "Brown Network," and conversations were diverted to a second line paralleling the first. This second line was used to originate programs from points all over the campus, feeding into the main programming line at a central switching point. Approximately 100 radios were connected to receive the programs from the main program line.

University recognition was won in 1938 with the establishment of a studio in Faunce House, the Student Union. In the Spring of 1939 tests indicated the feasibility of using a low-level RF signal, not in excess of the limits set by the FCC in their "low power rules" established in 1938. It would use the lines which had been erected to all major campus buildings in order to provide reception for all students living on campus. With the listening audience thus greatly enlarged, sponsorship of programs became a reality with the sale of time to local merchants.

In 1939, Pembroke College was added to the audience by renting a telephone line which fed a transmitter connected to buildings on that campus, and initial connections from single-conductor RF lines to heating pipes in the buildings gave way to underground twisted pair lines coupled to the AC power wiring in the buildings. Interest in campus-limited broadcasting at other schools was growing, with students writing for information. Early attempts to find national sponsors for programs revealed the need for a larger audience than a single campus could offer. The February, 1940 meeting was called, therefore, to meet the needs of those interested in this rapidly growing student activity.

Delegates attending the 1940 meeting were provided with a copy of "A Handbook for College Broadcasting," which had been prepared by Dave Borst based on his nearly four year's experience as Technical Manager of the Brown station. This provided the beginning of subsequent IBS engineering handbooks, later consolidated into the IBS Master Handbook. The IBS Bulletin was started the following Fall, and a convention was held in

Meeting of Brown Network people in George Abraham's dormitory room in Slater Hall, circa 1938 at Brown University. Left to right: unidentified, Lou Bloch, George Abraham, unidentified, John Bailey, and Dave Borst. The WBDH call letters were suggested by the Brown Daily Herald, but were not used.

December in New York City. That Fall, national advertisers were secured for the first time, Esso gasoline purchasing five-minute news broadcasts over Brown and Williams, and Beechnut and Barbasol buying Williams time as well. A percentage of this advertising was retained by the System for operating expenses, and dues were not collected.

In 1941, Louis M. Bloch, Business Manager of IBS, was able to found the Intercollegiate Broadcasting Station Representatives and open an office at 507 Fifth Avenue, New York City. This sales office was maintained until 1947.

In 1941 the System was incorporated under the laws of the State of Rhode Island as a non-profit corporation, and membership rose to 27 stations. Throughout World War II, the number of stations remained approximately 25.

Each year during the period from 1941 to 1945, IBS held an annual convention in New York City, and the groundwork was laid for many of the services IBS provides today. In 1941 agreements were reached with ASCAP and BMI which permitted member stations to broadcast their music without having to make royalty payments. In 1944 similar arrangements were formalized with G. Ricordi and Company, SESAC and AMP. In 1944, IBS also secured a ruling from the Treasury Department that it was exempt from the payment of income taxes. National advertising was very good, and it was possible to add to the staff at the New York office. The System received favorable publicity in trade and general publications. An article in the Saturday Evening Post during May, 1941 was the most outstanding example of the latter.

The exchange of programs was of interest to IBS from its inception. One of the first projects was the relaying to IBS stations of a series of five half-hour programs using the short-wave facilities of station WRUL in Boston. This required rental of a telephone line between Providence and Boston. A record library was established at Williams in 1941, and programs were sent over NBC short-wave facilities in South America. A Pan American Department was formed that year. FM stations were used in 1942 to relay programs of interest to campus stations, and by then a script exchange had been established. In 1943 scripts from the Office of War Information were made available. With a wire-line network as an ultimate goal, one demonstration network broadcast, a variety show saluting the 10th year of college radio broadcasting, was originated from the station at Columbia in 1945, and reached the stations at Bryn Mawr, Brown, Harvard, Haverford, Princeton, Radcliffe, Swarthmore, Union, Wellesley, Williams and Yale.

With the end of the war in the Summer of 1945, the number of campus stations rapidly increased as servicemen entered colleges as civilians, and radio equipment, much of it war surplus, became readily available. The number of stations in IBS grew, with over 40 by the end of 1946, and approximately 90 at the end of the following year. The Fall of 1945 saw the establishment of the Middle Atlantic Network, linking Bryn Mawr, Haverford, the University of Pennsylvania and Swarthmore. At IBS headquarters, the organization of the System was given serious study, resulting in a new Constitution and By-Laws, and the introduction of Codes covering Business, Programming, Technical, and General aspects of campus radio operation. In the Fall of 1945 the IBS service mark, the capped microphone, was designed by Lincoln Diamant (then of Columbia University, later Senior TV Commercial Producer at Ogilvy, Benson, and Mather, Inc., Advertising) and used for the first time. In 1946 a comprehensive survey was conducted to determine the listening habits of the college radio audience. The IBS Bulletin appeared with improved format and on a more frequent schedule.

Edward Sarnoff, (left) son of David Sarnoff, Founder of RCA, and George Stuckert installing Brown Network lines on a university building, circa 1939.

The year 1946 brought the tenth anniversary of broadcasting at Brown. Founders Abraham and Borst returned to the campus to participate in an hour-long program celebrating this event, which was heard over Yankee Network stations. The Philadelphia Evening Bulletin paid the line charges for the Middle Atlantic Network in return for which the network carried a

Johnathan Duthy doing a *Man on Campus* remote for the Brown Network, circa 1939.

nightly five-minute national news broadcast originating from the paper's AM station, WFIL. An arrangement was made with the FCC by George Abraham whereby call letters used by campus carrier-current stations would be registered by the Commission and reserved for use by the campus station alone. The System continued to receive good coverage in the trade press and an article in Colliers during July, 1947 brought the story of college radio to the general public.

In the Fall of 1946 IBS appointed a new national advertising representative, the Avery-Knodell Company, and the previous agreement with IBSR was terminated. In spite of this, national advertising accounts were not secured to the extent that they had been during the war years, with the result that it became impossible to support an office and paid staff in New York. During 1947 many economies had been instituted, including reduction in personnel and publication of a Newsletter, which was less expensive than the IBS Bulletin; nevertheless, because all System income came from a percentage of national advertising revenue, the office was closed at the end of 1947, and the staff released.

In 1948, System offices were established at Columbia University and Schenectady, NY to carry on the work formerly done at 507 Fifth Avenue. Income from advertising ceased when the agreement with Avery-Knodell was terminated during this year, and for the first time member stations were assessed dues. System membership declined moderately but remained between 70 and 80 until 1952, when it started upward again. In 1948 the Empire Network operated briefly in upper New York State, linking Cornell, Clarkson, RPI, University of Rochester, Sampson, Saint Lawrence and Union.

Low-power radiation devices had become so popular in the late 1940's that the FCC realized its rules for such operations were inadequate, and in 1949 it proposed stricter regulation of them, with carrier-current broadcasting being placed under the same rules as standard AM stations. IBS immediately took action intended to provide special rules for campus radio which would insure acceptable performance but not impose unreasonable restrictions. Nothing came of either proposal until 1954, when the FCC decided it might simply make separate provision for campus radio in the rules for restricted and limited radiation devices (formerly the "low-power rules"), an action which was pending until the early 60's.

In 1950, after many years of effort, IBS obtained a ruling from the Internal Revenue Service that telephone lines used by IBS stations for broadcast program purposes were tax exempt. Many stations obtained rebates on taxes paid during as much as four previous years, the maximum period allowed for such refunds.

In 1948, with the growth of the System to all parts of the country, the Constitution was amended to provide for a number of regions and a representative elected by the stations in each. Nine regions were established; these gave way to ten in 1950, and twelve in 1952. Concurrently, regional meetings were held in place of annual System-wide conventions.

During this period emphasis was placed on improving IBS services.

The IBS Bulletin resumed publication with an improved format in March, 1950, and remaining on a high level until April, 1955. After this it was replaced by a more modest Newsletter. This period also saw the introduction of a number of individually-bound handbooks, covering many aspects of operating campus stations. Also, printed forms such as program logs, local advertising contracts, etc., were designed and made available at low cost to member stations. In 1952 IBS purchased a die to permit the manufacture of lapel pins in the shape of the IBS Capped Microphone logo. These proved very popular for awards to station staff members. Also in 1952, the microphone design was registered with the U.S. Patent Office as the official service mark of the System.

IBS re-entered the national advertising field in 1951 with the appointment of the Thomas F. Clark company to serve as representative. The Clark Company was moderately successful, and membership rose to approximately 110 stations in 1953. That year the Hazen Foundation made a grant to IBS to create programs promoting international understanding. Two 15-minute program series were produced at WKCR, Columbia, and distributed to over 50 campus stations, using tape recordings. "UN Review", a news, feature, and interview program about the United Nations, ran for two years and claimed the youngest accredited correspondent to the UN at the time. "Education Around the World," produced in cooperation with International House, presented interviews and discussion with foreign students, comparing education here with that of the countries of their birth. Stations could also obtain scripts for "Religions at the Newsdesk", a weekly 15-minute news program written by the Yale Divinity School.

In 1952 the Eastern States Radio Corporation obtained sponsorship for a 15-minute newscast produced

from wire service copy from teletype machines which participating stations were provided in lieu of a cash payment from the sponsor. A sizeable number of stations participating in this newscast plan belonged to IBS. In 1953, a companion firm to ESRC, the College Radio Corp., was established and became the national advertising representative for IBS; however, CRC also continued to represent stations which did not belong to IBS, unlike previous representatives who had handled only IBS member-stations. This arrangement led to friction between IBS and CRC, and in 1956 IBS appointed the Hil F. Best Company as representative. Unfortunately, this firm proved to be less adept in selling campus radio than CRC, and as a result many stations left IBS in order to obtain national advertising through CRC. IBS services were maintained, but on a more modest scale, and the number of regions was reduced to ten. In 1958 the IBS Board of Directors voted to grant a waiver to any station applying for one under the provisions of the Business Code, to permit it to be representated by CRC and yet remain in IBS.

Noncommercial, low-power FM broadcasting was first explored by IBS on the basis that many stations and listeners would be interested in the better quality of FM, but that a number of these stations could not afford to operate full-powered, educational, noncommercial FM stations. The FCC had granted licenses to college groups to operate medium-power commercial FM stations, and had made special provisions for these stations to remain off the air during major vacation periods. IBS was working on the idea of extending this principle to low-power FM transmitters rated at 10 watts or less to be used by groups unable to afford a higher powered transmitter, or desiring limited coverage. The ten-watt station became a popular entry-level for new stations until 1978 when the FCC discontinued accepting new ten-watt applications, but allowed existing stations to keep renewing their licenses on a secondary basis.

In October, 1958, the FCC decided to discontinue the practice of reserving call letters for campus stations. The decision was reached without notice to IBS or to the stations whose call letters had been previously reserved. IBS immediately filed a protest with the Commission and distributed questionnaires to most of the 240 campus stations. Strengthened by the response to the questionnaire, IBS carried its argument to Commissioner Hyde and Bureau Chief Plummer. In October, 1959, the Commission staff reversed itself and resumed issuing calls to IBS members.

Meanwhile, IBS's Washington Office stepped up negotiations with the Commission staff for an increase in the permissable radiation allowed campus stations. Docket 9288 was finally closed out on April 27, 1964 with no change in the radiation allowed campus stations.

Under President Borst, increased emphasis was placed on services to member stations. The Script

Short-wave pickup for rebroadcast of intercollegiate sailing regatta and races, Brown Network, circa 1939.

Library was reorganized and cataloged; a tape distribution center was established at Georgetown University. Publication of the Master Handbook was commenced in February, 1959, and nearly three hundred pages of data for campus stations were issued in the following year. The Newsletter Editor endeavored to keep campus stations informed of current national developments on a regular basis.

The Summer of 1962 witnessed the merger of IBS and College Broadcasting Affiliates. The merger brought to IBS new staff members and increased services. The staff of CBA assumed all the day-to-day administrative work of IBS.

Many of the IBS member services were centralized at the new operations headquarters in Bethlehem, Pennsylvania. Membership by October 1 of that year had risen to 95. Fritz Kass, Bob Freedman, and George Eustis, formerly with CBA, were elected to the IBS Board of Directors.

An increase in the number of college FM stations was noted in the December Newsletter. Plans to increase services to this segment of IBS membership were discussed. The 1963 IBS National Convention headlined Fred Ruegg, Vice-President of CBS Radio. The convention, hosted by New York University, saw a record turnout as 230 college broadcasters from across the country discussed the past, present, and future of college radio.

College Radio Placement Service, a survey of job opportunities in commercial radio, was added to the growing list of services. The year ended with the formation of the College Radio Alumni Association, which provides continuing contact with College Radio.

IBS started the year 1963-64 with 116 members. IBS started an extensive membership drive to keep pace with the rapidly growing number of college stations.

The Programming Department was revised under Charles E. Quigley. The American Textbook Publishers Institute sponsored "College Authors Forum" and the Chilean Embassy sponsored "Image of Chile", both in conjunction with the revitalized IBS Programming De-

partment. IBS began more programming activities along the line of semester and two-semester series.

The 1964 IBS National Convention was held at Columbia University and featured James Hagerty, former presidential press secretary and FCC Commissioner Robert E. Lee as guest speakers. The theme was "professionalism".

In March, 1964, collegiate broadcasters received the first edition of *College Radio*, a complete trade magazine containing news, features, departments, and photographs of interest to further communication in and among the industry.

Dave Borst, West Coast Vice President, organized a successful West Coast Convention at Stanford University. College Radio Placement Service, in its third year, announced 500 job opportunities for college radio personnel.

Also in the Spring of 1964, Iota Beta Sigma, the National Collegiate Broadcasting Fraternity, was founded. The honorary was established to give recognition to outstanding station personnel and to facilitate closer ties in a stronger college radio.

IBS awards for outstanding stations went to WMUC, WCBH, and WWVU. Seventeen other stations won awards.

During 1963-64 IBS membership showed a fantastic gain of 63 new members to bring total membership to 179. The System continued to grow, and by the summer of 1965, membership exceeded 225. Expansion continued, and IBS numbered 255 on entering 1966. Nonetheless, the services of the System also continued to expand, with the founding of Iota Beta Sigma, the Alumni Association, revisions to and reprinting of the Master Handbook, expansion of the Program Service, and the growth of *College Radio*.

At the 1965 National Convention, held at New York University, the System celebrated the completion of 25 years of service in the collegiate broadcasting industry.

In 1966 the System continued growth in the coverage of the College Radio Placement Service and saw substantial increases in activity at the regional level. The National Convention that year at Rutgers University was the largest to that date.

IBS moved its National Office from Bethlehem, Pa. to Middletown, Conn. in 1967. The staff at Wesleyan took over major responsibilities of updating the handbook, services, and the organization structure.

IBS started its big city hotel conventions in 1968 in Chicago at the Palmer-House. Services expanded and *College Radio* Magazine moved to Oklahoma under Jack Deskin, Publisher. FCC activity increased and everyone seemed to be looking into College Radio. Program services greatly increased under Charlie Quigley. Several government programs (foreign and domestic) were distributed through IBS. Our first Australian member (ANU-Australian National University) as well as some activity in conjunction with Japanese, Taiwan, and Dutch college stations was undertaken. Membership started a big climb and the National Office moved to Delmar, N.Y.

1969-70 were quiet years for the System. *College Radio Magazine* became *the Journal of College Radio*. The National Conventions were in New York and Washington.

1971 started off with a complete Master Handbook revision and a host of lively new services sprang up as recent alumni from many colleges set up a vital National Staff and Office. The IBS Convention was in New York.

The National Office was moved to Vails Gate, N.Y. and many more services were started such as *The Bull Sheet* and *Format Magazine*.

A highly successful Washington, D. C. convention and a revamping of the College Radio Placement Service highlighted 1973.

In 1974 a New York City convention topped all records. Our First Executive Director was hired and the Placement Service was expanded to cover professional placement.

The years from 1975 to 1990 saw a significant growth in the size and scope of IBS and its activities.

In 1978, the FCC proposed elimination of 10-watt FM stations, an action strenuously opposed by IBS. The Commission finally allowed existing 10-watt stations to continue to have their license renewed, but on a secondary basis, subject to "bumping" by stations of 100-watts or more. No additional applications for new 10-watt stations would be accepted. IBS worked with hundreds of 10-watt FM stations across the country, helping them to upgrade to 100-watts or more to maintain protection. About two thirds of the 10-watt stations increased their power.

Also in 1978, the Copyright laws were changed, allowing music licensing organizations to charge noncommercial stations music-use fees for the first time. IBS was represented several times before the Copyright Royalty Tribunal. Voluntary agreements with ASCAP and BMI established their lowest rates for college radio, lower than for any other class of radio station.

Noncommercial FM station growth paralleled the growth of FM as the dominant broadcast radio medium. IBS member-stations changed with two thirds operating FM facilities and the other third using carrier-current or cable. Cable continued to grow substantially, first in the West and then in the East as FM dial congestion made it impossible to add a new FM station in most metropolitan markets.

Recognizing this shift in station mix, additional emphasis was placed on expanding informational services for noncommercial FM stations. The liason with the FCC was made more responsive, and liasons with other national, noncommercial organizations was established.

IBS National Conventions were held in Washington in 1979, New York in 1980, Washington in 1981-85, and in New York from 1986-1990. The format of the

conventions evolved with an expanded schedule on Friday afternoon and evening and an increased number of sessions throughout the weekend.

Among the convention highlights were a heated debate on proposed FCC de-regulation featuring former FCC Chairman Nicholas Johnson and Congressman Lionel Van Deerlin. Controversial air personality Howard Stern (then in Washington) was heard for the first time by many college broadcasters at an IBS National Convention. This event has become a highlight of the year for stations who attend. The convention has attracted increased support and participation from industry professionals, many of whom came from college radio themselves.

As commercial radio playlists were tightened to attract maximum advertising and revenue, college radio again provided a clear, alternate choice for many listeners. College radio became the place for new artists and new music to gain much-needed exposure. Commercial station program directors began to get leads from what our stations were playing and many artists migrated to mainstream airplay from their initial college radio exposure.

Relationships with independent record labels became more important for both the stations and the labels.

As technological shrinking of time and space eliminated the need for a formalized, regional organizational structure, IBS held regional conventions and conferences in New York, New England, Atlanta, and on the West Coast. These were hosted by member-stations and designed to augment the larger IBS National Convention as well as address regional problems.

The IBS offices were relocated several times within this period, initially due to a February 1980 fire which completely destroyed the offices. Using back-up records, the 1980 IBS National Convention, scheduled less than 2 months later, was coordinated from the President's kitchen table and proceeded on schedule. In January, 1989, after being located in several temporary locations, the IBS offices were moved to a new complex equipped with state-of-the-art computer and desktop publishing equipment, as well as printing, mailing and conference facilities.

Publications during IBS' Golden Anniversary year included the IBS Record Company Directory, guidelines for Public Service and Underwriting announcements, an FCC checklist, and explanations of new FCC rules changes and proposals that would affect college radio stations. The IBS Annual Budget Analyses allow stations to compare their budgets with those of comparable stations across the country. Special reports, Newsletters and *the Journal of College Radio* provided timely and useful news and information.

In 1989, major issues at the FCC included the content of underwriting announcements, broadcast of material considered "indecent", restriction of carrier-current station coverage and the rapid expansion of FM translators fed via satellite. IBS filed comments on each of these issues and published and distributed an extensive amount of materials for member-stations on these topics.

Efforts are underway to work with a number of organizations within public broadcasting to make additional programming available to stations via satellite interconnection. Talks have already been held with representatives of National Public Radio, the Corporation for Public Broadcasting, the National Telecommunications and Information Administration, the National Federation of Community Broadcasters and others. The results have been encouraging and hold great potential.

The IBS Station License Renewal kit has helped stations deal with the process to renew their station licenses. The term of license has been extended to 7 years for radio, which means that renewal will be always be a new experience for most stations.

The IBS exchange places member-stations in touch with each other to exchange playlists and program guides. It provides a way for them to see what other stations are doing and to find ideas that might work for their station.

The IBS FCC Checklist helps stations self-inspect their facilities to insure compliance with FCC rules before the visit of an FCC inspector.

1990 marks the 50th anniversary of IBS service to college radio. Starting with the originators of carrier-current campus radio, the organization has become the accepted representative of college radio as a whole and remains the only national organization focused exclusively on the needs and interests of college radio and those who establish, program and operate school and college radio stations.

Sound effects department, Brown Network, circa 1938.

We Wanted to Share the Music

Excerpts from a 1985 interview by Thom O'hair with the co-founders of IBS

David Borst: ... one of the reasons we started this thing was because we liked classical music. George had a good collection of records which his parents would send to him in a laundrycase along with the clothes he had sent home to have laundered. He was playing *Brandenburg Concerti* and other things like that over this wired-in system. Other people wanted to hear that kind of music because there wasn't much of it going on over the regular airwaves.

George Abraham: We finally got the music department tied in so that people could listen to their required listening in their dormitory rooms rather than going to a classroom. We eventually put on sports events, entertainment, and the University Orchestra.

Abraham: ... we found that we had a Dean who was assigned to put the station off the air ... He advanced many arguments such as the fact that the wiring we were putting in was likely to be a fire hazard and he didn't like the idea of students walking on the roofs ... of stringing wires through the valuable elm trees on campus. Being undergraduates, we had to learn tact and diplomacy, and I think our education with the Dean was a very important part of our training at the college. Our response was to get the reaction of both students and faculty. We circulated petitions. Most of the student body and the majority of the faculty signed up in favor of letting the station continue and the university reversed its order to stop. By the time Dave and I were seniors we were recognized and given space in the University Student Union building, and the campus station, WBRU, became a *bona fide* student activity.

Borst: ... when I heard what George was doing in his dormitory, I went down to find out about it. I discovered that it was a very rudimentary system that failed to take some precautions like keeping the DC voltage off the wires. I was told when it rained there was sparking from the wires outside the windows.

O'hair: So the Dean's concern for fire was valid?

Borst: ... it was ... yes... so I modified the system by installing voltage-blocking capacitors. I was living in a different dorm, so we ran a wire over there, and then we had a tap into the engineering drafting room so we could listen to our records while we were making our engineering drawings. When George joined a fraternity, we ran a wire down to his fraternity house. We found the best way to get there was through a steam tunnel under one of the main streets. The next year George moved to a different dormitory which became the central switching point. We had seven wires coming in and they ran to a big switchboard on one side of the room. We called those seven wires the Brown network.

Borst: In the beginning, we used ordinary record players. During one summer we put together a sizeable console which we moved into our studio in the student union. It was in our junior year that we got the audio (equipment) to look like a radio station.

Abraham: Much of this equipment was not available commercially, so we had to build such things as audio and RF equipment.

Abraham: Dave and I and some of our colleagues who were working on the station were requested by other schools to help them set up stations. We spent time either having them come to visit us or occasionally visiting them. We decided that rather than do this for all the stations that were interested, we would hold a meeting and have them all convene at one place at one time and give them all the seminars and information that they needed. Unfortunately, February 17th and 18th, 1940 turned out to be the worst blizzard of that winter, so a lot of the stations that had hoped to come couldn't get through. Thirteen did show up and they all joined. That was the first IBS convention and we've had one every year since.

Abraham: We used the various lines that interconnected our station with the different dormitories for conversations back and forth. For example, if the orchestra was tuning up, we could get the "A" sent over the system and get our violins tuned up in the dormitory before we got to orchestra practice. There were many conveniences involved.

O'hair: By the time of your fourth year, what was the staff size?

Borst: I think the core ... fifteen or twenty people ... real hard workers.

Abraham: By the time we were seniors, the campus station was about the largest extracurricular activity. It was interdisciplinary. Usually, people with scientific and engineering backgrounds built and operated the station. People in liberal arts, humanities, social sciences participated in program planning, sports events, and remote broadcasts of boat regattas.

Abraham: When IBS was founded, one of the things that we set up was a Pan-American department. The idea was to exchange programs with colleges in South America. One of these was Saõ Paulo University in Brazil. One of our great supporters was the President's wife, Eleanor Roosevelt.

Abraham: ... in the late forties we were hit by a document from the FCC called docket 9288. It considered the fact that the campus station movement was spreading like Topsy and we were existing essentially because we didn't exist ...under the low-power rule in which the phonograph oscillators operated, you were allowed to operate a campus station as long as your field strength did not exceed a certain value. If you were below that value you didn't need a license, and if you exceeded that value you were illegal. They

decided to modify (the rule) so severely that it would put all the campus stations off the air. When the order came out, we contacted all of our member stations and told them about it, and the result was that most of the stations not only wrote in themselves, but got support from college presidents, state governors, senators and congressmen. The FCC had to reconsider and decided not to put us off the air ... .

Borst: Many of the people who wrote in were alumni of campus stations who told what impact their experience in campus radio had had on thier lives. Though the majority left radio, they stressed the importance of mass communications in their fields of industry, government, and education.

Borst: In the early fifties, FM came along and the FCC believed the answer to college radio was low-power FM. They created the ten-watt category of educational FM stations, and they urged all the campus carrier currents to go to FM.

O'hair: What was the number of college stations that went to FM ... by 1955?

Borst: ... maybe thirty or forty FM stations ...

Abraham: ... the growth was slow (at first) and then somewhat exponential in time.

Abraham: ... initially it was a little difficult to convince the networks and the radio stations that experience on campus radio was relevant, but as time progressed, this attitude did change.

O'hair: Did you have student staff members that lobbied for certain types of music, classical vs. swing?

Abraham: Oh, very much so. That was the *long-hair short-hair* syndrome. Some were broadminded enough to listen to both. ... Big Bands were invited to many of the Universities in those days for very special events. The campus station would move right in and broadcast the music to everybody.

Borst: I remember one time I was feeding a signal over the telephone circuit and there was no connection on the other end. I got a call from the University switchboard telling me all they could get on the switchboard was music from downtown. I learned that you have to put a termination on the wires ...

O'hair: What about releases? Did you have to negotiate or did you just do it?

Abraham: We just did it at the beginning, but after IBS got going and had a hundred or more stations, we became the target of investigations by ASCAP and BMI. Contracts had to be negotiated with them.

O'hair: ... you had put some wires together ...

Abraham: They didn't know we existed.

O'hair: Did you ever have an announcer cross the line of good taste, whatever that was in those times?

Abraham: I think it happened in some of the colleges. I know that some of them were quite strict on isolation of women's dormitories from men's dormitories. At one of the state universities, a fellow was running wires in a ladies' dorm at eleven p.m. A guard took him to task and he had to report to the Dean for being there at that hour, even if it was for a legitimate purpose ...

O'hair: Radio!

Borst: I heard of one incident after we got out. An announcer said that he was running a listenership survey and asked everyone listening to open their window and yell. There was a big noise ...

O'hair: ... instant survey ... Now that you have had a five-decades view of college radio ... what are your feelings about where it's gone?

Borst: ... a lot of things have happend that we could not have foreseen ... The impact of campus radio on the lives of well over a million and a half students throughout the country since it was established, its impact on American education, its impact on people who went into other fields but still use radio as an ancillary resource ... the fact that IBS is still expanding ...

O'hair: Is there any area that you would have liked to have seen college radio address?

Borst: One of the disappointments was that we were never able to establish a wire-line network.

Abraham: On a one-time basis we had a wire-line network in New York State with some New England stations. Satellites are going to change things ...

O'hair: Then you will get your interconnect. That was what you wanted. It was the cost that stopped you. That's a familiar barrier in college radio.

Abraham: It would make IBS much more cohesive.

O'hair: I wonder if it might have stifled the creative freedom that, in our time, seems to be real important.

Abraham: I think the fact that we have maintained annual conventions is extremely important. Through these meetings, the students get together, talk to each other, and learn a lot of new things. They return to their campuses fired up to run their stations in a better manner. I think this has proved to be a fine service.

O'hair: I think that you both must get a feeling of satisfaction from something that has lasted fifty years. I wonder if you knew that would happen the first couple of times you tried to get a signal through a wire back at Brown.

Borst: We didn't really think about the future that much.

O'hair: That, again, is another fine tradition in IBS.

Abraham: I shouldn't neglect to commend the people who are devoting, on a volunteer basis, their time for helping IBS. They have been the basis of our success.

O'hair: It's a payback for me, because it not only gave me my career – IBS led me to broadcasting – but it has taught me to appreciate ... you guys. So many times we join things ... the founders are gone ... you never feel their energy. When I go back out, I will tell the story, just as I was told by people who are twenty years past me. Exactly the same. It's going over and over again and doing its duty of training not only broadcasters but ...

Borst: Some of us just never graduated ... ⊙

The Future for College Radio

by Thom O'hair

AS I sit and think about the history and future of College Radio, I can see that the perception changes for each with the perspective of time. When I started in College Radio, it was at Chico State College, Chico, California. The call letters were KCSC, it didn't broadcast a milliwatt and was a year away from going carrier-current. From my perspective, the experiences of the past, combined with the challenges of the present, illuminate a fairly focused vision of the future for College Radio.

In its first year, in the dawn of the now sacred sixties, KCSC consisted of a telephone-booth sized control room, placed in one corner of the CAC, Campus Activity Center. This "control room" contained one turntable, 78 and 45 rpm only, a microphone that had all top end, a taste of mid-range and no bottom end, thus boosting an already nervous voice an octave or two into the *real irritating* zone on the sound spectrum. All of this electronic cast-off gear was routed through a "Humm-master" amplifier to broadcast to the room via a giant "fuzzcone" 6-inch, super deluxe speaker hung directly below the window. Through the window the disk-jockey on duty could look directly into the eyes of the hundred or so victims attempting to eat lunch, study, or just hang out and listen to the three hour show.

KCSC's format was the panic format ... you took a handful of records into the booth and panicked. The musical coast was not cleared for total rock and roll; there were still student types that liked "pop" music. The pop music of the day was the pits. Nobody who was cool in the seven person KCSC "air-staff" would ever play any Eddie Fisher or Teresa Brewer ... Mitch Miller ... Never. We played sides by Gene Vincent, Buddy Holly, Bill Doggit, Jerry Lee, John Lee and Ray C with some folk stuff by Joan and Pete and the Weavers. We were KCSC ... The Voice of Chico State. We were COOL.

This image was firm in the minds of the staff, but not quite so well defined to the audience sharing the room. You could see them and they you – the "ratings" were instant. You knew within the first seconds of the start of every record if you were a hit or a miss. A glance, a scowl, a digital sign of discontent, or the dreaded "flicking of the butter." For us, the future of College Radio in those days meant getting a carrier current transmitter and getting on-the-air.

The transmitter arrived the next school year. After getting it hooked to the booth, KCSC had taken the first step toward becoming a REAL radio station. If you lived in the dorms, you could now tune your radio to 690 and actually hear the station. This was the greatest leap forward the expanding staff could envision for the station ... for about a semester. Then, the need to really be on-the-air started to manifest itself.

If today's de-regulated, de-fanged, FCC makes it seem difficult to get a seat on the broadcast bus, in those days it was next to impossible. There was no FM band. Oh, it was there, but nobody actually *used* it. In the entire country, fewer than 40 non-commercial stations were licensed and broadcasting. Less than 2% of those who owned a radio had an FM receiver and damn few of the stations among the 600 or so FM's on the air broadcast in stereo. A non-commercial AM license was as rare as a Jaguar that didn't leak oil and the explosion of the FM band was still half a decade away. For us, carrier current was the only legal way to be heard beyond the confines of a public address system. The only LEGAL way, but that's quite another story.

For the sake of brevity, let me just say our somewhat legal AM and FM broadcast station did not escape detection by the Feds. The resulting retrenchment launched the station's expansion to cablecasting, a first in the state. I wish I could claim that when we made the move to cable, we knew this was the wave of the future. Unfortunately we did not. We did it because it was the only thing left to do after being shut down in our attempts at pirate radio.

After over a quarter of a century, this little cable station has produced a herd of folk who have worked in top ten markets at stations which have altered the history of FM. Livewires one and all. I give you a taste of my College Radio past to provide some perspective into my visions for the future. The way I see it, there is a big chunk of the past in the years ahead.

Music Formats

First, let me get the format question out of the way. The playing of tunes on the radio is exactly that, playing tunes on the radio. Radio has been doing that in one form or another since Jesse Helms was making rude noises on his mother's lap. The stations that play the tunes an audience want to hear succeeds, the stations that don't, don't. One of the biggest programming flaws is the College station that loses sight of the target audience they are programming for and is constantly narrowing the focus. The result is that station staffing narrows in proportion until it suffers from what Howie Klein termed "the roommate rock" syndrome. This is where the staff of a station programs only to itself, disregarding or filtering input on the basis of lifestyle or manner of dress. Stations trapped in this downward spiral will often determine airplay music based solely on the color of the artists' skin and have even been known to refuse air-time to labels that are not "independent". (Athough it is difficult to imagine any record label that is not at least somewhat parasitic, no matter

how benign, on the artist.) Radio, College or commercial, joins this chain of interdependency on the talents and energy of the artist. If the tree is poisoned, the fruit rots and falls away.

Non-Music Programming

The future, however, demands that College stations do MORE than just play the right records. There must be a commitment to non-musical types of programming such as News and Sports. Stations must be active in producing programming that addresses problems which are relevant to the listening audience. The programming problems that face College stations today are not too different than the problems that were faced last year, ten years ago, twenty five or fifty years ago. Who is going to do it, how is it going to be done, and what are we going to do for whom?

Licensee Control and Responsibility

The area of control is one that has perplexed everybody concerned with College radio since its beginnings. The WXPN decision reaffirmed that the licensee is held responsible by law for what airs on its station. The Red Lyon decision spells out the fact that the public's right of privacy is tantamount to the broadcaster's right to trespass.

How will College radio respond to the questions about the broadcast of "indecent" material working their way through the FCC and the courts today? Is College radio going to respond to these challenges in innovative and creative ways? Is College radio going to force the issue or is it going to simply roll over? A student-operated station violating these FCC rules is like borrowing a car from someone who trusts you and returning it all smashed up, only to proclaim that it was your "right" to do so. There is little honor in putting the property owned by others in harm's way. It would be difficult to argue for student control of a radio station without the expectation that the student would be responsible to protect the asset that is the station.

Training

As I see it, the most important role of a college station is that of teacher. I'm talking training here – not only for the college station, but for those who choose a professional career in the broadcasting industry. The College station that produces staff members that cannot enter the job market in broadcasting is doing something wrong. Of course not every staff member participating in every station is going to go directly on-the-air at the biggest station in town. It doesn't work that way except in dreams. Some staff members don't

even want to make broadcasting their career.

There should be, however, a recognizable flow from College broadcasting to the industry at large. How's your station's track record in this area? Check it out. Don't just concentrate on musical talent, take a look at the news and sports staff as well as the folks that go to work in related industries, the main one being the record business.

There exists between the radio and record industries, a synergistic relationship that ties the two together. If the music is strong, radio will grow and if radio is strong, it feeds the music business with both new talent and new listeners.

Listeners' Choices

There is also another part to this equation that is very, very important: the listener, who is also the consumer. If radio plays music that the listener does not want to hear or own, the station loses the listener. That listener has become an ex-listener and tuned elsewhere or gone out and bought the means to enjoy the music they prefer, without the radio. There are millions of tape players, CD's and turntables out there which do not have radios as part of the system.

During the last decade there has been a real revolution in the listening habits of the audience. People are not just listening – they're watching as well. The introduction of music television has changed the way the music business works. The artist that produces trend setting music now has yet another avenue to the senses – the eyes. To the "television generation" this medium of delivery with both sight and sound via cable puts two very powerful forces together, with the result being the expansion of artistic horizons unmatched since the introduction of stereo.

Signal Delivery

When FM radio began fulltime stereo broadcasting, it signaled the demise of mono AM as a force in music programming. Yes, I know that desperate attempts are being made to promote stereo AM, but they seem to be joining quad-FM in the "I could have been a contender if ..." wing of the broadcasting museum. AM radio is not dead, but if you are the person who could develop a format that would put AM back on its feet, you would have all of the work you wanted and you could name your price.

For a moment, forget about broadcast radio and think about MTV. You may have strong feelings about the type of music and the artists featured on MTV, but look beyond the *formatics* and think about the medium. It's non-broadcast – it's on cable. Millions and millions of homes receive what they view and listen to, not through the air, but through cable. When that connection is made to the receiver in the home, both TV and FM radio are able to receive a signal from anywhere in the world, just as if that signal originated next door. True, you cannot yet listen to cable in your car, but using direct satellite broadcasts, this will not be a deterrent in the future. Today, when you look at the number of vehicles equipped with tape players and CD's, you see that people are taking their entertainment with them. Check the statistics on time spent listening to radio and compare that to the time spent in a car. The trend becomes even clearer. People are mixing media. The radio stations of the future will be affected by this trend, and this includes College Radio.

This shift in media is the most pronounced since the radio revolution of the sixties and the switch to FM stereo as the dominant radio medium. With this domination came the skyrocketing of prices paid for FM stations. There are only so many seats on that bus and the price of the ticket is going to continue to climb so that only the very wealthy are going to be in the financial position to own a station, or in this era of deregulation, a bunch of stations. The more somebody pays for a property, the safer the programming will be for that property. The ROI (return on investment) will demand a lock-step approach to the lowest common denominator philosophy in programming. Profit demands it. The day will come in the not-too-distant future when the pressure on the FCC to open up new avenues of profit will be so great that the FM band will be forced to expand. There are a couple of ways for that to occur. The "reserved" status of the noncommercial band could be eliminated, allowing commercial stations to participate. The results of such a ruling would drastically alter the complexion of the non-commercial broadcast band. The mechanisms are already in place for the challenge of a non-commercial license by another non-commercial entity. Radio Darwinism in action, "Use it or lose it."

I see the college station in the future will not be limited to only a broadcast signal. In fact it may not even need to broadcast to have an important influence on its listening audience. The method of signal delivery that will be leading this expansion will be cable. The ground work is being done for the revolution by the Cable TV industry, MTV, CNN, A&E, etc. The connection is being made all across the country.

Cable should be considered for your station's future for one very basic reason, dollars and cents. The cost of the equipment necessary to get on a cable system is equal to a half dozen phone calls to an attorney to find out why the license application is held up. The cable signal is in stereo as God intended. (Phil Spector, forget it. If God wanted you to hear in mono, he would have given you one ear instead of two.)

Another wonderful thing about getting on cable is that it gives your station a video route to your audience. This video need not be MTV rock videos. It could be any form of image from any number of sources including computers, cameras, tape and other forms of "eye popcorn." One other point worth mentioning. As of yet, there is no Federal Cable Commission, although the existing FCC does have its fingers in the pie.

The Future of College Radio starts today. It starts with you the next time you go on-the-air, the next show you do. It starts with the way you solve the many problems that face your station. The problems will always be there – it's part of radio.

I have programmed stations ranging from a carrier-current in Chico to a high-powered commercial FM in New York City and they all work pretty much the same. The bigger the station, the higher the stakes, the fewer the options.

Now, today, at the College Radio level, you have the best opportunity you ever will have to try new ideas. Use every idea that you or the staff can come up with. Think smart, don't copy someone else just because the idea comes from a bigger station. Find out what works and more importantly, what doesn't. When it doesn't work, change it. It's like the guy who disarms bombs: he keeps careful records of what they do, step by step, so that if the thing blows up, the next person won't make the same mistake. When an idea doesn't work in College Radio, the results may be embarrasment; in commercial radio, it may be the first step to unemployment. Even that's no big deal. You can always come back to life in the second reel. Keep thinkin' and your future in College Radio will be fine. ⊙

Thom O'hair's experiences read like a recent history of broadcasting. He was PD at KOFY AM & FM San Francisco, and is a member of the IBS Board of Directors.

Good News for College Radio

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A Format for Everyone

by Bill Rosenblatt, Production Director
WMUA, University of Massachusetts, Amherst

Formats on professional radio were not handed down from Mount Sinai. They were arrived at through an evolutionary and revolutionary process that combines creativity and research. You owe it to yourself to use a similar process whether you are given the opportunity to format an entire college radio station or just your own show.

Though creative formatting may seem obvious enough, it is not a standard in college radio today – even on stations that are managed or advised by professionals. Most college DJs don't think too much about formatting decisions. They are often given superficial sets of rules to follow, ranging from the commonsense "Mention the call letters every once in a while" to the arcane "Always read announcements after you play carts, and never more than two at a time". Some program directors don't like the idea of imposing restrictions on DJs so they tell them to "be creative".

Neither of the these are effective ways of promoting such creativity. One of the beauties of college radio is that it extends the possibilities in formatting. Instead, most DJs end up either imitating what they have heard on professional radio, consciously or not, or trying something "creative" without having any understanding of the process. In the first case, the results are inept imitations of formats that may be inapplicable or inappropriate and probably shouldn't be imitated. In the second case, the results are often annoying or unlistenable, except for that rare flash of brilliance. Remember the story about the monkeys and the typewriters.

The first step a DJ should take toward being truly creative is to become aware of existing formats and to learn why they are the way they are. For example:

- Why do AOR DJs speak telegraphically and use slang?
- Why do Classical DJs talk after every piece?
- Why do radio newscasters sound as if they are reading?
- Why do jazz DJs announce the names of all of the musicians on each cut?

Perhaps it is easier to think of ways to break the sometimes ridiculous rules. Here are some examples

that could be premises for a stand-up comedian:

- A classical DJ introducing a "double-shot of Beethoven".
- An AOR DJ announcing all of the musicians in a heavy metal band.
- A newscaster starting the national news with, "Hey, didja hear what Bush said to Gorbachev today?"
- A small-town, adult, contemporary DJ coming out of a Vic Damone record with, "Owww, hey, baby!"

There are varying reasons for each of the conventions implied in these examples. This is not a textbook on the history of radio formats, but here are some explanations:

Classical

The reasons classical announcers talk after each piece are historical and practical. Historically, classical music recordings were among the first to be played on radio, and current formatting concepts were not around half a century ago. Practically, most classical pieces are too long to allow more than one per set, though occasionally, classical stations will play a set of short pieces by the same composer from the same recording.

Jazz

Jazz DJs typically announce all of the musicians on each recording for two reasons. First, jazz is a music that stands on an individual's creativity. Second, much recorded jazz is by groups small enough to mention all of the musicians in a short time.

Rock

Rock formats, being of more recent vintage and always concerned with business, have different reasons for their formatting decisions. AOR phrases like "double-shot", "three-for-all", "four-play" and "sixpack" (I've never heard one for "five") is the jargon of the intended demographic, as is the use of slang and tired phrases such as "party weekend." Telegraphic speech, in which redundant or obvious words are omitted, is used to keep things moving and thus prevent tuneout. For example, an AOR DJ's entire break might consist of the following:

"Van Halen goin' out to East Longmeadow. Rock 102, WAQY." [play commercials, then start next cut] "Awwwriiight, the Rock 102 weather outlook, mostly cloudy tonight with a chance of rain. Something from the new one by Guns 'n Roses, from Rock 102, WAQY!" [vocals come in]

Newscasters

Newscasters and classical announcers make the best impressions on their audiences as authority figures as opposed to the peer represented by the AOR jock. Therefore they must sound as if they know what they are talking about. In addition, newscasters must give the impression of reading the news, as opposed to telling you the news, in order to sound impartial. They do this by using received pronunciation (RP)[1] instead of a more conversational voice.

Small-town Radio

These stations, usually AM and "adult contemporary", are the unsung heroes of today's radio marketplace because of their heavy community orientation and personal touches[2]. Thus, DJs on these stations tend to sound more natural and unaffected (except maybe for some regional accents or idioms) than in most other formats.

With these reasons for formatting decisions, you are now in a position to listen to any radio format and think about why it is the way it is. Some, like classical, jazz and "beautiful music" are easier to analyze. However, the more recent big-business formats can and should be analyzed in exacting detail, because every detail exists for a reason.

When creating a radio format, there are many decisions to be made. They should be made consciously and then followed. A list of decisions relating to talking on mike would include:

- How often to talk relative to the number of songs or length of a set.
- How much to talk or the length of break.
- What kinds of things to say.
- How much detail about the music to give.
- What other things to announce.
- Whether to use good grammar or slang.
- Whether to affect a "personality" or to try to be yourself.
- How knowledgeable to assume the audience is.
- Trying to sound like a human being.

And that's just for talking on mike!

Anyone who tells you that there is a "right" choice for any of these decisions is just plain wrong. There are, however, extremes that probably should be avoided, e.g., talking after every two-minute song, never talking, giving ten minutes of detail about five minutes of music, etc. The idea is that you should think about all of these things and decide what is right for your show and why. Once you have made your decisions, chances are excellent that no professional radio format exists that meets your requirements so well. You will have created your own, unique radio format!

For an example, here are some of the details I considered for my own weekly airslot. I don't think of it as an inherently superior format. It is a format with which I am familiar and is right for me.

I do a morning show that centers on jazz but includes various related styles of non-commercial, instrumental music including electronics, classical, "adventurous" rock and ethnic. It is part of the station's morning jazz block from 9 a.m. to Noon on weekdays. This Amherst-Northampton area of western Massachusetts is a college community, so listeners tend to be

well-educated and have fairly sophisticated tastes.

Because the show is on in the morning, I consider my audience to be mainly young adults who listen at work; the station is also played in many stores in this area. Therefore, I believe that listeners want lots of music and not too much talk, and that "outrageous" music should be kept to a minimum. However, there are also those who listen closely and are actively interested in the music. They do not want "background" music, and they are interested in hearing the details.

To satisfy both groups of listeners as much as possible, I play long sets — four cuts or half an hour. Then I give fairly full details about the music: artist, name of tune, album, musicians (unless it's a large group, in which case I name the featured soloists), year of recording, and some background information if I think it's interesting.

I believe the music is a more important part of the show than I am, yet I fancy myself as a musical educator. Therefore I try to sound like an authority figure; I use good grammar and speak in complete sentences. I keep value judgements to a bare minimum, and never say anything negative about the music. Why should I criticize my own choices? I seldom talk over intros or outros of songs. The hardest part is that I try to sound like a human being, (myself), even when reading weather forecasts and public service announcements.

Technical Details

Because I feel that each piece of music should make its own statement, my segues are not very tight, yet I avoid dead air. I play carts between songs rather than during breaks, because I want to keep my breaks from getting too long. Above all, I try to play quality music and give it the quality presentation it deserves.

This format, while not very different from other typical jazz formats, contains some subtleties that are worth mentioning – especially since they have not escaped the ears of more discerning listeners.

Most importantly, I mention the names of all of the musicians on each cut unless a large orchestra is involved, no matter what style of music it is, i.e., not just on jazz tunes. For example, I name the members of a progressive rock band. I do this because I believe that many forms of music are as creative as good jazz, and therefore the musicians deserve to have their contributions acknowledged. However, I have gotten a few phone calls asking me why I talk so much. When I ask them what they feel I should omit or cut back, they say, "Why do you have to list all the musicians?" I give them my reasons and they invariably understand.

In other words, there are so few radio formats in existence these days, and they are so ingrained into listeners' heads, that any departure from rigid norms is significant. Radical departures may even cause tuneout, and in a way, I feel that subtle differences may be more important than radical ones, because they are more likely to be accepted without concern by listeners. More radical changes can be introduced over time.

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You should feel free to try any formatting ideas you think appropriate. You should not be influenced by anyone who tries to tell you what will or won't work. You do need a way to judge the success of your format. Recording and then listening to your shows is the only way. If you don't want to go to the trouble or expense of recording and then listening to entire shows, then record only your breaks. Some studio equipment makes this easier with a "skim switch" which places a tape deck in the record mode whenever the mike is open, and into pause whenever the mike is closed. One of the advantages of college radio is that you can eliminate the formatting details that don't work for you, and then try something else.

Some of the formatting decisions you will make are easy to adopt such as how often to talk. Others may be more difficult such as your technique using your station's equipment. For example, it is important to be

able to do segues that are as tight as you want them to be. You may want to do segues with lots of overlap between songs (Top 40 style), with a split-second of dead air between songs (jazz style), or varied as the mood or music strikes you. In any case, lack of technique does limit your choices.

Perhaps the most difficult thing to learn is how to sound like yourself on the air. Often, college DJs make the mistake of trying to put on some "personality" and not sounding like themselves. The "wacko" and the "wise guy" are two popular choices. Unless you are lucky enough to possess lots of raw talent, this "personality" is likely to sound extremely artificial, and listeners who are accustomed to hearing fully-realized "personalities" on professional radio can spot the fraud very quickly.

You may feel that sounding like yourself is either boring or not challenging. Consider the following: As a species, we have been communicating verbally for tens of thousands of years. Many verbal "rituals" have been established; we learn these by osmosis as we grow up. For example, there is one set of acceptable verbal behavior for talking to an authority figure, such as a professor or a police officer. There is another for talking to a peer, another for talking to a small child, another for addressing a small group of people, etc. There is also a set of rituals for talking on the telephone. The phone is an integral part of our society and we grow up with it. We participate in these behavioral rituals without thinking about it.

However, there is no similarly ingrained ritual for talking into a radio microphone. Talking into a mike does not resemble any of the rituals mentioned above — not even the telephone rituals. The microphone is very, very constraining compared to face-to-face conversation. A radio announcer does not know how many people are listening or who they might be. There is no direct response. There is a limited set of choices of what to talk about. Children usually start to learn foreign languages at an earlier age than one learns how to be a DJ.

Coping with these limitations while trying to retain your natural personality is hard! It takes some people years to reach the point at which they sound like themselves, while others – usually less inhibited, more gregarious people – adapt more quickly. Significantly, a person who sounded natural during his first time on mike was a sight-impaired freshman. The only way to improve is to listen to tapes of your shows. Listen over and over again until each mistake sticks out like the proverbial sore thumb.

One final point: You may feel that you should not sound like yourself because you don't have a "radiogenic" voice. Maybe you hesitate a bit, have a speech defect, or speak with a regional or foreign accent. These need not matter.

Two of the better DJs I have known did not have golden voices. One, a rock DJ, had a slightly whiny, Virginia drawl, but when you listened to him in your living room he sounded as if he were there with you. The other DJ spoke with a thick Puerto Rican accent. He was doing a Latin-jazz show, so this added to the authenticity. Good diction is always an asset, and it is probably a good idea to avoid saying "ummmm" or "and ... uhhhhh ...", but other than that, just be yourself. ⊙

[1]See Andrew Crisell's *Understanding Radio* for more details.

[2]See Spike Lee's movie, *Do the Right Thing*, for an exemple of this type of radio. The community being served is an inner-city ghetto.

Radio News Needs Loftier Goals

by Jim Cameron

Under challenge for a decade now by deregulation and the new generation of bottom-line-focused owners, radio news has been enjoying a brief resurgence of late, but in a much altered state.

There are problems facing radio news today: the growing role of "infotainment" in displacing hard news; the use of news staffers as personalities on morning shows; and the growing tension between news directors and program directors in music-formatted stations.

The battle lines are drawn. Radio newspeople, the few of us who are left, are holding our ground, refusing further concessions of staff or airtime.

When Georgeann Herbert of WTAR-AM/WLTY-FM, Norfolk, VA, played a tape of newscasts from around the country at this year's Radio-Television News Directors Association convention, many attendees alternately chuckled or grimaced. We heard a newscast delivered in rap with music as background; a story about a highway pileup with dubbed-in sound effects; and a collection of "zoo"-clone formats where the newscaster serves as straight man/woman for the air personalities' banal witticisms.

A panelist from WPOC-FM, Baltimore, preached about the new reality of the '90's. To justify its existence, radio news must be a profit center for the station. The panelist advised delegates to attend all focus groups, lest some dastardly consultant misreport listeners' true comments about the station's news programming, which she termed infotainment.

Ken Beck of Westinghouse Broadcasting Co.'s all-news KFWB-AM, Los Angeles, said he used to think

that all stations should program news, but now he feels that the job is best left to a few well-staffed, full-time formats such as his own. But he also confessed to heeding the consultants' and researchers' cries to give the listeners what they want to hear.

Defining news as "anything that interrupts your local lifestyle," Mr. Beck said barricaded gunmen and drive-by shootings are "not news anymore" because they happen with such frequency in Los Angeles. Likewise, nobody seems to want to hear about local politics, he said, pointing to the 15 percent turnout in the last election.

When I challenged him, he changed his tune. Were the drive-by killings not news, I asked, because they involved blacks in East L.A.? Did they become news only when they involved innocent white bystanders in Westwood? And isn't a reduction in coverage of local politics only going to decrease that voter turnout?

Mr. Beck responded by saying that I'd misunderstood him ... that his station did cover those stories.

But is the "zoo" news format really news? I think not. Infotainment is pandering, giving listeners cleverly crafted factoids of information interspersed with commentary. The radio newsperson's job is not to entertain but to inform. We must have the moral courage to tell people what they need to know, not what they want to know.

Yes, coverage of the Zsa Zsa Gabor trial in Beverly Hills will hold people's attention. But, in the scheme of things, isn't it more important that listeners know about the solid waste problems facing this nation? One is easily explained in a few glib lines. The other is more challenging, requiring more time and talent.

Practitioners of "zoo" news all too often do not have journalism backgrounds. They are personalities, often in one-person news departments, who lack the time, training and resources to adequately craft a true newscast. How can they be required to constantly be in the studio playing a DJ's foil and still have the time to "report," rather than rip 'n' read the wire?

Attorney Michael Josephson, moderator of an RTNDA journalism ethics panel, defined the ethical foundations of journalism as "honest fairness, caring and accountability," adding that members of our craft must also be "teachers and watchdogs, serving as the public consciences."

What passes for news these days, on far too many music-oriented stations, fails those standards miserably. It's often dishonest (fake sound effects under a news story), unfair and uncaring (ignoring one racial community's misery until it afflicts another's). Rather than teaching, such programming entertains and distracts by "dumbing down" the audience, as Mr. Josephson put it.

RTNDA members have approved a resolution decrying the demise of radio news. Members spoke on the issue with impassioned, personal experiences of what has happened in their own shops. But the resolution carries no clout, as it did not specify a plan to change the situation. It's a toothless old biddy, flailing in frustration.

But radio news is not dead. Public radio continues to see the medium evolve and grow. National Public Radio's hourly newscasts, coupled with "Morning Edition" and "All Things Considered," complemented by NPR's fine information programming, will soon challenge commercial radio's dominance of the medium.

The audience for quality news, if not driven to TV, will migrate down the dial to educational stations where its intelligence isn't insulted.

While public radio sees broadcast journalism evolving, too many commercial station are just seeing it mutate into another entity of which serious journalists should be ashamed. ⊙

Jim Cameron is a radio network news anchor, radio news consultant, and member of the IBS Board of Directors. Jim is the recipient of Peabody and Armstrong awards, as well as the founder of JForum, the country's first journalism on-line electronic forum.

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Design Strategies

The Station Computer

During the last fifty years, technological advances have continually altered the face of college radio. Vacuum tubes were replaced with transistors and integrated circuits. 78's were eclipsed by 45's and 33's which in turn are bowing to CD's and DAT's. Transcriptions were replaced by wire, then by reel-to-reel and cassette tape recording. The engineer-announcer duo have been replaced by a single operator. Big was replaced with small.

A tool relatively new to college radio is the computer, an idiot with total recall, a cyclops that never gets bored, a servant who will do anything perfectly if its instructions are perfect, a machine that remembers your work only if you save it. A machine that can forget everything with a simple malfunction, an occurrence that makes you very glad you backed-up all your data.

A computer can, with the necessary programs, produce amazing results.

- The computer can channel a smooth flow of accurate information to everyone in the station that needs it.
- Staff members and the station manager, who may seldom see each other, can correspond easily with electronic mail.
- Station logs can be maintained with great accuracy and with a high degree of automation.
- Alerts can automatically remind management and staff of upcoming program specials, EBS tests, meetings, scheduling conflicts, and potential problems at the transmitter.
- Playlists that are accurate and can be simple to produce can also automatically compile names and totals and then insert them into letters to record companies.
- Program Guides can be produced with a high degree of professionalism and made camera ready for the printer.
- PSA's can be maintained with accuracy and pulled up automatically in any desired rotation to be read from the screen.
- With the station's music library catalog in a computer, searching for an album by composer, lyricist, performer, name, style, or length is done in seconds with only a few keystrokes.
- The routine office work of correspondence, personnel records, budget preparation and tracking can be standardized so that the established character of the station is maintained throughout staff changes.
- Studio equipment can be automated to allow airshifts to run with only instructions coming from spinning magnetic media. See JCR 23:2 1989-90 pp 18-21.
- Radiothons and other fundraising drives can be simplified and organized using a computer to enter pledges, follow-up mailings, track donors, and give instant totals.
- Mailing lists and labels can be a snap.
- Promotional materials, brochures, bumper stickers, posters, and flyers are projects for the computer.

All of this near-magic is available to anyone who can remember GIGO. Garbage in, garbage out. A computer is only as good as the instructions and information it receives. Therefore, it is very important that a computer and its programs be selected with great care.

Here are some questions to be considered before buying a computer.

- Of all the jobs a computer can possibly do, which ones do you need now and which ones will you want in the future?
- Will the computer you are considering tolerate limited computer literacy by some of the staff expected to use it?
- Will the computer you are considering require programming skills and are or will those skills always be availble to the station?
- If you select a computer that is "user friendly", i.e. does not require specialized programming to perform normal station work, are there enough commercial programs available to meet your needs?
- Does the computer you are considering have the ability to easily use auxillary equipment such as modems, printers, and scanners without connection problems?

There are now two widely accepted approaches to computer operation. MS-DOS (Microsoft Disk Operating System) is the older, and it can be programmed with a variety of computer languages to provide very specialized operations. While older MS-DOS programs require an understanding of the operating system, newer ones are far more user friendly.

The Macintosh is only a few years old. Because of its extreme user friendliness, it has many strong supporters among non-programmers and many strong detractors among programmers schooled in MS-DOS. Since the Mac is nearly always used with programs written by professional programmers, it might appear not have the flexibility that MS-DOS users assume to be their birthright. Programming the Mac is becoming increasingly easier for those intent on producing highly specialized programs.

Both systems can talk to each other, and work done in one system can be read and used in the other. Progress in this area is so fast that it is difficult to remain current with the technology. ⊡ *Richard Beatty*

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THE SCOPE OF COMPUTERS in the college radio station is broad. The subject will be covered by a series of articles in future issues of **the Journal of College Radio**. You are invited to tell us how you use a computer in your station and what you consider important in the choice of a computer.
If you have written a program or template you would like to share with others, we shall publish the information in future editions. Be sure to include the type of computer your program or template is designed for and how it works.

We are not sure if that is a victor's smile or the bliss of electrical shock during an interview prior to intercollegiate swimming races broadcast over the Brown Network circa 1938.

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Every Station's Office Manager

by Greg Adamo
General Manager, WSIA
College of Staten Island, New York

Not many college radio stations are lucky enough to have a full time office manager. In fact, most don't have any kind of clerical help at all. WSIA is fortunate to have an office manager that works twenty-four hours a day, seven days a week. The work this scribe performs includes cataloging records, organizing the playlist, and taking care of station correspondence. This little beauty even does the students' term papers at the end of the semester. The term "little" is certainly true of our "office manager". Because at our station, the office manager is an Apple Macintosh computer.

We have been using the Mac for five years. The reason we use this type of computer is that it is so easy to learn. A student who has never used a computer before can be performing most of the Mac's basic functions within a half an hour of sitting down at the keyboard. This is certainly not true of many other computers. With most of those it can take hours and hours of training. It's like having to know how your automobile works before you can drive it. With the Mac you just get behind the keyboard and go. When you have staff turnover of 25 to 50% a year, as most college stations do, this becomes of primary importance.

Dealing with staff turnover is one of the primary functions of our computer. While we use the Mac for making recruitment signs and updating our policy and procedures manual we find that one of its greatest uses is keeping track of applicants and staff. This past semester WSIA received over 100 applications. Because we had a system set up on the computer, tracking these applicants was relatively easy.

The software we use for our database is FileMaker® II, but there are a number of good, flat-file database programs. FileMaker® II allows us to enter data just once and then create layouts to use the data for many different purposes. This can be seen with our data entry layout (figure 1) used to enter the data collected from our staff application forms. Another layout can then be designed to produce mailing labels (figure 2). Any data originally entered can be used as-is, repositioned or ignored. These labels come in handy. Among other things, they are used to notify applicants of workshops and meetings. Our experience shows that the majority of applicants need to be reminded to attend.

The data entry layout is also used to track applicants as they go through the training process. Notations are made when they attend the basic workshop, pass our test, make their demo tape, etc. This makes the operations of our Personnel Department much more efficient. The Chief Engineer also notes when he gives the DJ a final OK on use of equipment in the the board workshop. Having a notation for the applicant's FCC

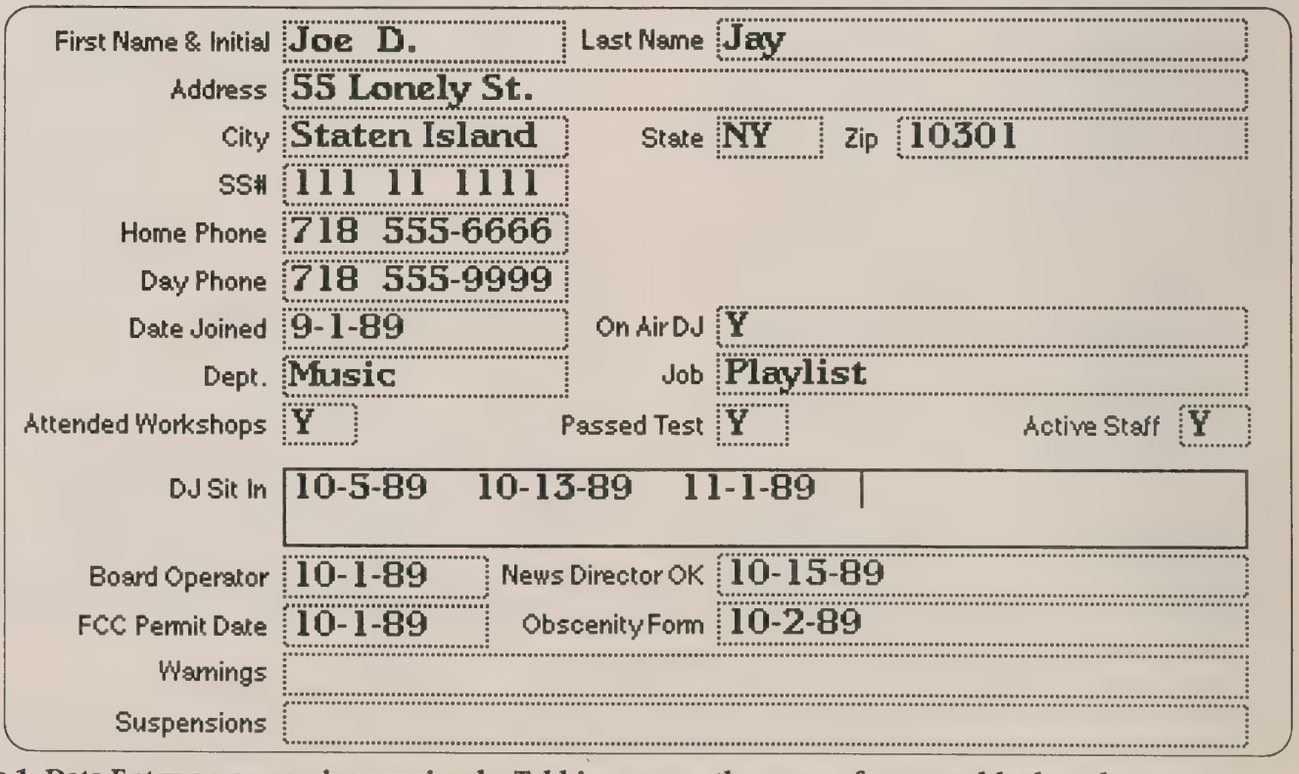


Figure 1 Data Entry on screen is very simple. Tabbing moves the cursor from one block to the next.

Permit and EBS training also assures that DJs are "legal." When a new DJ is given an on-air show the Program Director also notes that on the file.

We have several other layouts, all using the original data, to meet the needs of all departments at the station. By rearranging or eliminating data fields, we devised layouts for phone lists (Figure 3), department lists, etc. This makes it much easier for our directors to keep in touch with members of their department. It's also easy to produce forms for our directors to use within their departments. For example, DJs are required to discover three new bands each week. It's our way of making sure their show remains fresh. We created a layout (Figure 4) to print forms for this purpose.

Another function of the program that makes it so useful is the "Find" command. This enables us to make lists of specific station personnel. By specifying "News" in the "Department" box we are given the names of everyone in the News Department in seconds. We can find all the applicants who came to the workshop but have yet to pass the test, all the DJs, an individual's telephone number, etc. Communication between a director and the staff members can be improved when they have the information right at their fingertips.

Joe D. Jay
55 Lonely St.
Staten Island, NY 10301

Nancy Newscaster
66 Washington Ave.
Staten Island, NY 10332

Mary Doe
123 Sunset Blvd.
Brooklyn, NY 11202

Mike Chopper
1000 Harley Ave.
Staten Island, NY 10301

Figure 2 Mailing labels printed with a laser printer.

Name		Home Phone	Business	Dept.	Job
Nancy	Newscaster	718 555-2222	718 555-3333	News	Reporter
Mike	Chopper	718 555-9812	718 555-9813	News	Producer
Ben	Jet	718 555-7210	718 555-2711	News	Interview
Edward	Boro	718 555-2340		News	Newscast

Figure 3 Phone List can be viewed on screen showing only the News Department and then printed for reference.

This is only a small example of how a single computer program helps in one area of our college radio station. FileMaker® II can be used for cataloging and logging records and CDs, making playlists and maintaining equipment inventory. There are many other programs available for the Mac from spreadsheets for budgeting to word processors for all station correspondence, page layout programs for posters, notices, and program guides, graphics creation, and games for staff members who just want to have fun. When you are in a "people business" like radio, anything that can help you to better organize and communicate is a priority.

So, until the college hires an office manager for your station, the job might be yours. You can get a lot of help from a computer for everything from keeping track of what's happening to planning what's next.

Three New Bands or Artists for the Week of _____

Name				
Joe D.	Jay	1 _____	2 _____	3 _____
Mary	Doe	1 _____	2 _____	3 _____
James	Bean	1 _____	2 _____	3 _____
Katie J.	Lang	1 _____	2 _____	3 _____

Figure 4 This form can be completed on screen by a DJ or printed as a paper form.

Station Training: Curing DJ Mentality

by Bill Rosenblatt
Production Director, WMUA,
University of Massachusetts, Amherst

Many college radio stations find themselves in the position of having a surplus of people interested in becoming DJs but a lack of people helping out behind the scenes. No matter how hard station management may pitch at them ("Really, re-alphabetizing records is fun!"), they won't volunteer for anything but their weekly airshift. Does this describe your situation? If so, the following hints may help.

Lack of volunteers for behind-the-scenes work can be attributed to *DJ Mentality*, a condition that plagues a large percentage of any college station's staff. Your job as a station manager is to cure it.

People contract *DJ Mentality* before they set foot in their college radio station for the first time. Its first symptom can be observed when a college student says to their roommate, "I'm going to the radio station for an orientation meeting. It'll be cool, 'cuz I can be a DJ there and play whatever I want, and you can tune in and hear me."

The student sits down at the meeting. The program director makes a welcoming speech mentioning the great music the station plays, how many thousands of listeners they have, and how they're "the best college radio station in the area." *DJ Mentality* takes root. "One of the greatest things about our station," the PD continues, "is that we give our DJs total freedom to play whatever they want." *DJ Mentality* flourishes.

A semester goes by. The student has spent a few weeks in DJ training, sits in on friends' shows, makes a demo tape, does a couple of overnight shifts, etc. Then, at the start of the ensuing semester, the prize is won: a weekly airslot! *DJ Mentality* is there to stay, and is probably incurable. The odds are that you will never get that person to do anything other than their airshift.

What went wrong? The answer is that hardly anyone who walks into a college radio station for the first time realizes that there is anything in college radio but turntables, mikes, records and DJs. How are new records added? How are the public service announcements kept up to date? Where do those brief recorded messages for the Tuesday night heavy metal show come from? What if some equipment breaks? These questions never occur to the neophyte. This is *DJ Mentality*.

You must attack *DJ Mentality* as early as possible. The most effective techniques are the ones that operate before that first meeting, i.e., during recruiting. Recruiting efforts should be concentrated towards getting people specifically for the areas in which the station needs help.

One effective way to do this is to post ads in the offices of academic departments that are relevant to a specific field. If you need news staff, try the journalism department; try the business department for underwriting "sales" people, marketing for promotions people, and so on.

Other extracurricular organizations are also excellent sources for staff in particular areas. The college newspaper is a good source for newspeople, political activist organizations are great for public affairs producers, the jazz ensemble might have an aspiring jazz DJ. A good way to approach these organizations is to send their president or advisor letters asking them to make announcements at their meetings, or to ask to address the meetings yourself. This requires tact. You don't want to appear to be "stealing" from their organization.

If you feel your station should be doing more to address the needs of minority students, then minority organizations are great places to turn. At the University of Massachusetts, for example, there are organizations for both Blacks and Hispanics whose members regularly contribute programming to WMUA.

Many colleges allow extracurricular organizations to include brochures in mailings to incoming freshmen. You should take advantage of this. Make sure your brochure focuses on your areas of need rather than just the glamour of the DJ. You can address students who plan to major in related areas.

The principal obstacle you must overcome in your recruiting message is that no one thinks of radio as a place for gaining any kind of practical experience except as a DJ, and many are interested in it only for ego gratification.

Writers will look for the literary magazine, musicians will find music groups, politicos will join student government, etc. Your propaganda can address this with "Bet you didn't know that we can ..." type messages.

In spite of all of the recruiting efforts you make, you will still find that the vast majority of students who come in to your station are there because they love a certain type of music or their own voice. A weekly airslot is their Holy Grail. Any other type of station involvement is of no interest to them. Let's face it, a lot of the behind-the-scenes activity necessary in the running of a quality station is gruntwork.

The first step toward solving this problem is to make sure that your station is organized so that there are responsible department heads who can give new staff members concrete things to do. Most stations have this organization in place, i.e., they have directors of music, news, public affairs, etc. Often, however, these are the only people who do any of the day-to-day work in

their departments (e.g., the music director opens the incoming records, doodles on them, labels them, alphabetizes them, etc.). They must be willing and able to delegate duties to a staff.

The next step is to get new students to participate in these activities. Simply asking for volunteers won't attract anyone, except maybe for a few "hardcore" types who really want to be a station manager or program director.

Ideally, you might want to make involvement in a behind-the-scenes staff a prerequisite for getting an airslot. You may want to do this eventually, but it probably won't work right away. This is because it will cause resentment towards DJs who got their airslots without being required to do anything else. It will also cause your department directors to be burdened with staff members who only do things because they are required to. This results in bad morale and not much good work getting done.

Requiring the existing airstaff to join a staff won't work either, because those people already are afflicted with *DJ Mentality.* They have their airslots. Those who care about the station are probably already involved. Indeed, they are probably department directors. Trying to get them involved by threatening to take their shows away is the kind of negative reinforcement that will harm morale much more than it will help to get things done.

The best way to encourage volunteerism is to provide positive reinforcement, an incentive. This is especially effective when combined with a DJ training program that lasts several weeks. The incentive, then, is immediate involvement rather than waiting around for an airslot, and the knowledge that behind-the-scenes involvement will improve one's chances for that coveted airslot.

It is also important that behind-the-scenes involvement be stressed as early as possible. Do not design the introductory meeting around the station's musical format, DJ training requirements, and so on. Instead, focus on the diversity of opportunities to be found at your station. Have all of the department directors speak glowingly of their departments, then have the person in charge of training speak last. Allow people to sign-up for staffs at the end of the meeting. Finally, have DJ trainers stress staff involvement at the first training session. Drill it into their heads!

All of this ensures that those who volunteer do so because they want to. You will have smaller staffs, but they will be more productive. Most importantly, you will weed out those who aren't really willing to contribute. You don't want people like that at your station anyway.

Once you have staff members, the final thing is to make sure that your department heads are giving their staff members "important" things to do as well as grunt-work. "Important" usually means "on-air".

Here are some examples: Public affairs staff members should be able to voice carted PSA's in addition to keeping the book of written PSA's up-to-date. An airslot could be given to the Music Director, during which he or she lets staff members take turns on the mike introducing new releases. This is obviously a lot more desirable than labeling, repairing or re-alphabetizing records, and it helps staff members become more qualified for their own airslots. News staffers should be able to read the news on the air as quickly as possible. If they haven't completed training on the equipment, they can trade stories with a more experienced newsperson who runs the equipment during a newscast.

Note that this may divert a department director's attention away from the "fun" things and toward the responsibilities of management, delegation and training. This may be bad news for some directors, but it is vitally necessary.

The result of all this is that staff members may actually like what they are doing and stick with it. Some may become interested in heading their departments. Some may even give up their ambitions for a weekly airslot. That is, some will be cured of *DJ Mentality.* Your station will be happier, more productive and more professional. ⊙

First Pan American Broadcast from IBS to Saõ Paulo, Brazil via NBC Shortwave. Left to Right, Larry Leder, IBS Pan American Department, George Abraham, and a representative of Saõ Paulo University holding their IBS affliate membership certificate. ***NBC photo,1941.***

Update on New FCC Rules Governing Carrier Current Broadcasting

by Richard H. Crompton, LPB Inc.

In April of 1989, the FCC issued a First Report and Order on General Docket 87-389, which included new rules to regulate carrier current AM broadcasting. We reported these changes and their effect upon carrier current broadcasters in our article *New Restrictions Imposed on Carrier Current Broadcasting* in *the Journal of College Radio,* Volume XXIII, No. 1, 1989-90, pages 22-23.

We believe the Commission staff misunderstood some of the technology of carrier current broadcasting when formulating these new rules. Taking the only remaining course of action, LPB Inc., the Intercollegiate Broadcasting System, LocRad, Inc. and Burden Associates joined in the filing of a Joint Petition for Partial Reconsideration in which we spelled out our case in 29 pages. The Joint Petition clearly identifies the technical error, and requests changes which would effectively restore the old rules. LPB and IBS notified all known college carrier current broadcasters of this action.

Where are we now? What has happened? These are the questions carrier current broadcasters are asking, and, unfortunately, there are no firm answers yet. We must wait for the issue to come up for reconsideration at the Commission. Although it is important to us, we must be realistic and recognize that it is not the FCC's top priority.

A few months ago, after a delay of many months, Congress confirmed the President's appointment of three new FCC Commissioners, bringing the complement back up to four. The nomination of a fifth Commissioner has since been announced. After giving the three new Commissioners a couple of months to settle in, the authors of the Joint Petition, William Malone, Esq. and the author visited the FCC on November 20 and 21, 1989.

We presented our case to a delegation from the Office of Engineering and Technology headed by the Deputy Chief Engineer. These are the technology people within the Commission – those who write the rules. Our points were well received.

We then visited senior staff advisors for each of the Commissioners to explain the problems created by the new rules. The Commission's order adopting the new rules had twice made a point of stating that no existing services were to be disadvantaged. We pointed out that many existing services, including college radio may be severely disadvantaged. Again, we were well received.

The purpose of these meetings was to create for those at the decision-making level of the FCC an awareness of an important problem area.

Ours was the only Petition for Reconsideration concerning the standard AM broadcast band, although the Commission received many others dealing with other changes to Part 15 involving non-broadcast uses.

Recommendations for action will be presented to the Commissioners during a review of these issues scheduled for the Summer of 1990. We have been invited to visit the FCC again, just before this review, to reinforce our position.

The following points were made in our recent discussions with the staff of the FCC Office of Engineering and Technology:

1. Existing carrier current broadcasting systems which comply with the old Section 15.78 are grandfathered into the new rules. No changes are necessary.
2. New carrier current broadcasting systems must comply with the new rules after June 24, 1994. We hope the new rules will be changed long before that date.

We will continue to keep you updated in future issues of *the Journal of College Radio.*

L. M. Bloch, Jr., IBS Business Manager, shown during a visit of the FCC to WBRU at Brown University in 1940. The station was found to be operating legally. Perhaps it is best not to speculate on how the FCC vehicle might have been used if a station were found to be operating illegally.

IBS BULLETIN

"THIS IS THE INTERCOLLEGIATE BROADCASTING SYSTEM"

Vol. X, No. 4 JUNE 1950 Fifteen Cents

I.B.S. Executives Meet At Columbus

Columbus, Ohio, May 6-7—For the second consecutive year IBS has held its annual meeting in conjunction with the Institute for Education by Radio at the Deshler-Wallick Hotel. The meetings of the Institute were open to broadcasters, civic leaders, educators and other interested citizens who have a stake in radio.

The IBS activities consisted of three meetings: a panel discussion whose subject was, "Production Problems on Campus Stations"; the Governing Council Meeting of IBS; and the Executive Committee Meeting.

Discuss Campus Problems

The panel which conducted a clinic for campus stations was made up of five IBS leaders with Howard C. Hansen, IBS Program Director, as chairman. Talks were presented by Martha Boyer, Director of Radio at Lindenwood College; John Crabbe, Director of Radio at the College of the Pacific, Muriel Knudsen, former Regional Director of Region 7; Hortense Moore, Director of Radio at Miami University, and John Roberts, Director of the Radio Workshop at Temple University.

These talks covered many different phases of college-confined radio, such as . . . limitations of college stations and some solutions . . . student-faculty relations, supervision, leadership, complete control or advice . . . station relations with departments of music, speech, radio . . . the record problem . . . news coverage . . . college radio as pre-professional training . . . expenses . . . the student's curricular activities ratio . . . mike-happy people . . . personnel turnover . . . need for writers, etc, etc. Miss Knudsen's part of the discussion dealt mainly with a summary of the data she received from questionaires circulated among the stations prior to the meeting.

During the course of the discussion following the panel talks, the question of records was explored at length. The availibility of free records seems to be a problem not uniform throughout the country. The question of the facilities offered by the Lang-Worth Service came up for discussion and was immediately clarified by Mr. Cyril Langlois of that firm, present at the meeting.

Governing Council Meets

The Governing Council of IBS consists of the Regional Directors. The first item on the agenda was the election of John Roberts who served as chairman of the meeting. Directors present were: James Wylie

(Continued on page 6)

Governing Council Meets

The above picture was taken during the closing moments of the Governing Council Meeting at Columbus. Seated around the conference table are: James R. Wylie, Region 1 and Station Relations Mgr., (left foreground) Phillip Chalmers, Region 9; Herbert B. Barlow, Engineering Director; George I. McKelvey, Business Mgr.; David W. Borst, Operations Mgr.; John Roberts, Region 3 and chairman of the meeting; Howard C. Hansen, Program Mgr.; Muriel Knudsen, Region 7; Arthur S. Rosenthal, Region 2 and Robert J. Fuhrman, Public Relations Director. Directors who attended but were not present when the picture was taken were Jo Vernotzy, Region 6 and Richard Post, Region 8.

Jean McConahay To Direct Region 7

Miss Jean McConahay of MacMurray College was elected Regional Director at Columbus May 5 by members from stations in Region 7. The meeting was presided over by the retiring regional representative, Muriel Knudsen.

Plans for next year were also discussed at this meeting. The stations of Region 7 plan to hold a fall meeting. The stations of Region 7 plan to hold a fall meeting at Lindenwood College. A committee headed by Gretchen Schnurr of Lindenwood was appointed to lay out the agenda for the meeting. Plans include bringing a well-known speaker to the meeting and presentation of programming projects by the meeting's participants with discussions and judging.

Those attending the meeting were: Jack McBride and Tom Reynolds of Creighton; Martha May Boyer, faculty adviser, Marilee Darnall, and Gretchen Schnurr of Lindenwood; Rosalind Bailey, Jane Fairbank, Julie Hamill, Howard C. Hansen, station adviser, Muriel Knudsen, Jean McConahay, Pat Nelson, and Joan Shade of MacMurray: Dorothy Rudell, Barbara Schoenfeldt, Dorothy Stillman and Gail Wamsley of Stephens; and Bob Reetz and Paul Westman of Wheaton.

Situation in Other Regions

This report is based on the latest information we have on hand.

In the New England Region (1), a meeting is to be held before the end of the school year. At the present time Robert W. Bacon, Trinity College, is Regional Director.

Arthur Rosenthal of Rensselaer attended the IER as acting Director for the New York State Region (2). He needed only the confirmation of stations not attending the meeting to complete his election to the post. Eugene Warner was the former director also of R.P.I.

In the Middle Atlantic Region (3), Lorin Zissman, has been elected the director of that region. See May

(Continued on page 6)

Sammy Kaye Show

The Navy is now preparing a Sammy Kaye show which will be sent to all IBS stations. The show consists of 14 sides of 16"ET's. It is due to be released about June 1. It is reported by the Navy to be the best production yet. It features Sammy Kaye's full orchestra together with the dettes, the Choir and three vocal-

IBS Membership Increases Rapidly

This spring membership of IBS has been advancing by leaps and bounds. At last count there were 78 stations on the station list and probably by June the list will top 80.

The Utah State Agricultural College has been granted trial membership in Region 9. Their call letters assigned by the FCC are KVSC.

Duke University is again a trial member in Region 5. They are operating with the call WDBS. Logan L. Bruce is the present station manager of the Duke station. Duke had been a trial member once before in 1947-48 but later withdrew.

Applications Pending

Clarkson, at present a trial member, has written a letter of application for Full Membership. Their formal application has been forwarded to them.

It was reported at IER in Columbus

(Continued on page 6)

June 'Bulletin' Last Edition This Year

This is the last edition of the Bulletin that you will receive this year. The next edition will be the October issue which will be put out in the fall. The first edition in the fall will be devoted largely to plans for the system, its departments, regions, and stations for the coming school year. If you have material that you want included in this issue send it to the IBS Public Relations Office, Bethany, W. Va. There will be a member of our staff here to take care of correspondence all during the summer. The deadline will remain the same, Sept. 15.

Sell Subscriptions!!

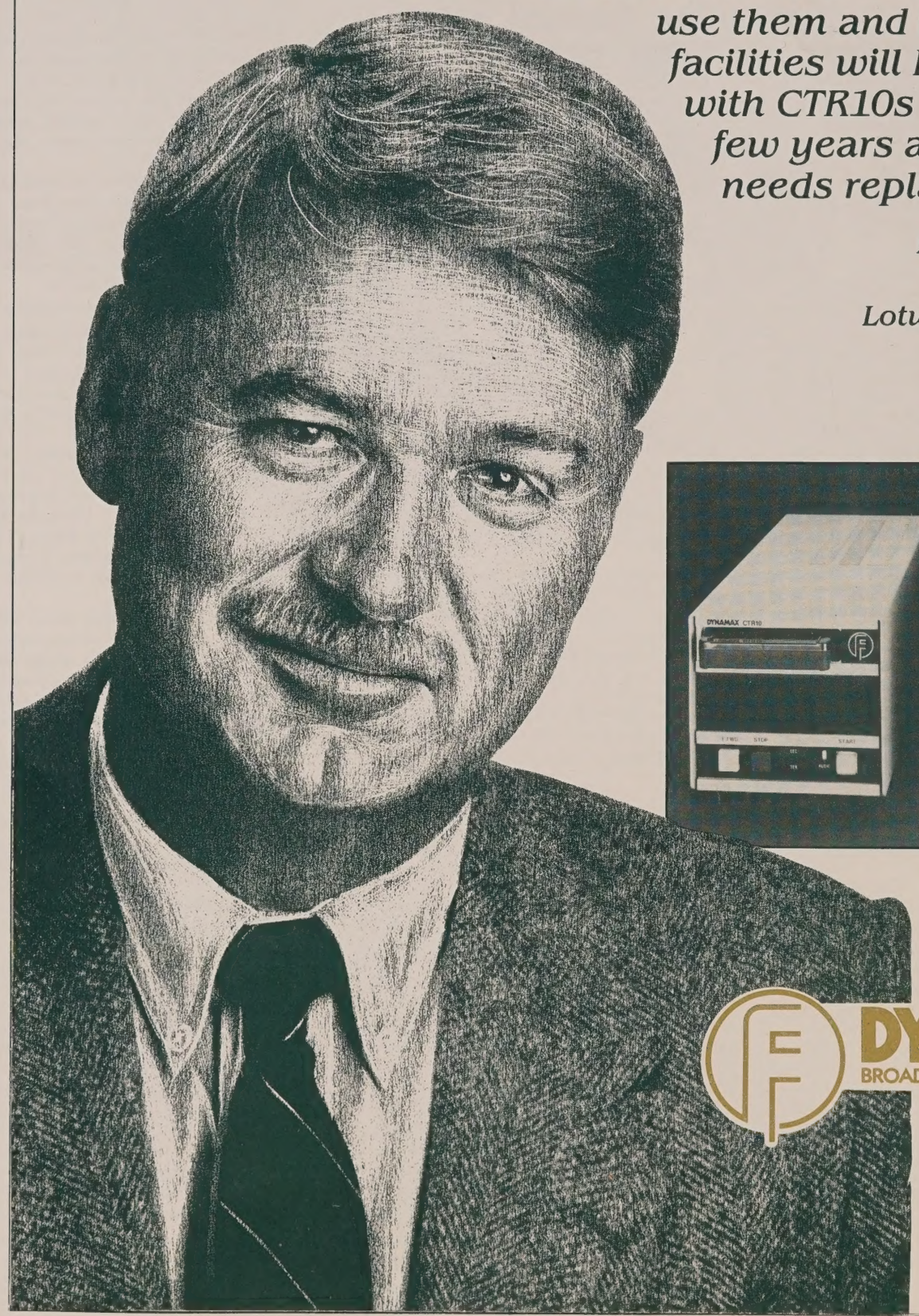
As yet the returns on our subscription campaign have only been partially the response we had expected on its publication. Read the editorial which was run in the APRIL BULLETIN to remind you of the

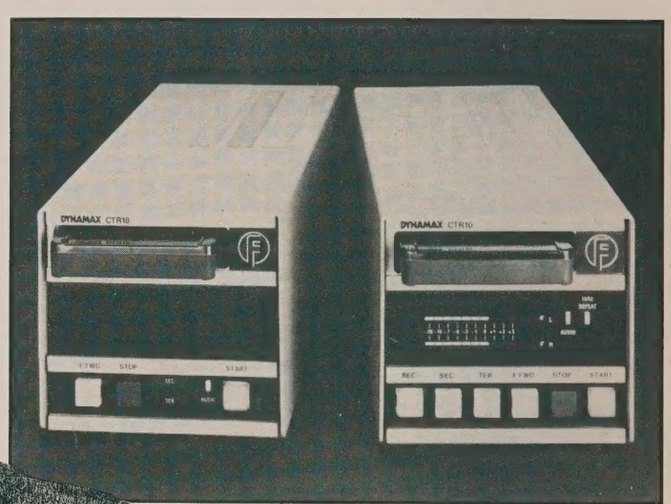
(Continued on page 6)

GO WITH THE WINNERS. **DYNAMAX CTR10 SERIES**

"The Dynamax CTR10 Series is the most reliable and cost-effective cartridge machine available. Five of our stations use them and ten more facilities will be reequipped with CTR10s over the next few years as old gear needs replacement."

Lindy Williams
V.P. Engineering
Lotus Communications Corporation





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